

FBRs 260/3 A 1989-90

Textile Printing & Dyeing I
Wednesday 8:30-12:30, VA-415
Office Hours: Monday,
10:00 a.m. - 12:00 noon

Kathryn Lipke, Professor

DESCRIPTION:

The purpose of this course is to introduce the student to the art of surface decoration in textiles and the sense of process involved. The emphasis is on the knowledge and mastery of technique for the growth and development of the particular sensibilities of each student. The course focuses on drawing, pattern and process, creative exploration in mixed printing and dyeing media and the study of color.

COURSE OUTLINE:

September 6th	Introduction to the course
	First Assignment: <u>Cloth/object transformed</u>
September 13th-20th	Relief Printing
September 27th	First Critique
October and November	Silk screen printing from the making of the screen to the final print plus everything in between Assignment: <u>Pattern and Process</u> as metaphor, stimulation and formal relationships (drawings by the yard)
November 1st	Critique
November 14th-16th	Victoria Rivers, Visiting Artist from the University of California at Davis Topic: The incorporation of "shining" elements with printed and dyed textiles inspired by ethnic and historic examples.
November 29th	Critique
January 10th	The Chemistry of Dyes and Dyeing
January and February	Dyeing of cloth - Plangi/Shibori and printing with dyes Assignment: <u>Cloth: Metaphor and Metamorphosis</u>
February 28th	Critique

March 7th-14th Resist Dyeing
March 28th -
April 11th Final Project
April 18th Final Critique

METHOD OF INSTRUCTION AND EVALUATION:

Students work with a variety of printing and dyeing techniques with special emphasis given to the materials and processes of fabric printing and dyeing with the desire that the student understand their unique potential, learn to control them and use them to express his/her individuality. The lecture and slide presentations are intended to focus on form and content (the language of cloth). The visual and verbal presentations by each student is to focus on the aesthetic inquiry undertaken in connection with each assignment.

Attendance is essential. Additional workshop time is scheduled for the completion of the programme.

A notebook/sketchbook should be kept.

Five projects will be due, plus samples relating to the various techniques. Specific problems to be assigned as the term progresses.

Evaluation is based on the following criteria: imagination, technical expertise, successful intergration of concept and materials.

Final grade: 15% on each of the first four projects, 15% on class participation, 25% on final project.

STUDENT RESPONSIBILITIES:

Each student is responsible for her/his own materials except dyes and pigment and some tools available in the studio. It is important that students come well prepared for all classes. Absent students have to obtain information on materials and assignments required before the next class.

It is expected that the students do approximately six hours of studio work between each class. Workshop schedule is posted on the wall in both VA-415 and VA-413. Elaine Denis, our Fibre Technician, is present during the supervised workshop periods. She will be happy to help you with any technical questions or if you need to purchase some printing base or Kodaliths.

Supervised Workshops:

Tuesday, 18:30 - 22:30 and Friday, 13:30 - 17:30

Students are also required to keep a notebook for technical information and a sketchbook or journal to explore ideas.

To prevent health hazards due to toxic composition of the dyes, students are requested not to drink, eat or smoke in the studio area. When mixing dyes, a mask, goggles and appropriate working clothing must be worn. It is each student's responsibility to keep the studio clean.

THE PHILOSOPHY

Text by Sonja Landy Sheridan

The artist's special understandings have been directed far too long toward the decoration market, rather than to fundamental human enlightenment. It is time to rekindle an earlier role of the artist, that of explorer and inventor. Anti-social technological adaptations of scientific specialization removed from the general human context - all these reveal a need for imaginative, socially-sensitive thought in the development of new technologies. The Bauhaus paved the way for the artist's participation in the creation of functionally aesthetic, industrially produced objects. The next stage should be to directly affect the nature of the technology, to determine what the technology should be. This route directly into the production of technological tools, leads the artist away from the confused and muddled path of object making back into the inventive process. This motion towards science removes the artist from the temptations of mysticism and places him in the realm of mystery. For mysticism implies a remote, priestly, inesplicable and unobtainable state for the privileged few, while mystery implies the unknown, which will be revealed through discovery usually with the use of all the available tools of man. Sometimes invention leads one to the borders of mysticism, but its application to real life situations keeps us on the sound road to mystery. Voyages of exploration are mysterious, but they always lead to the unfolding of some aspect of ourselves or our environment.

Craft identity comes from the integrity achieved in working skillfully with material. Work doesn't become art by being nonfunctional, but by the quality of thought involved.
